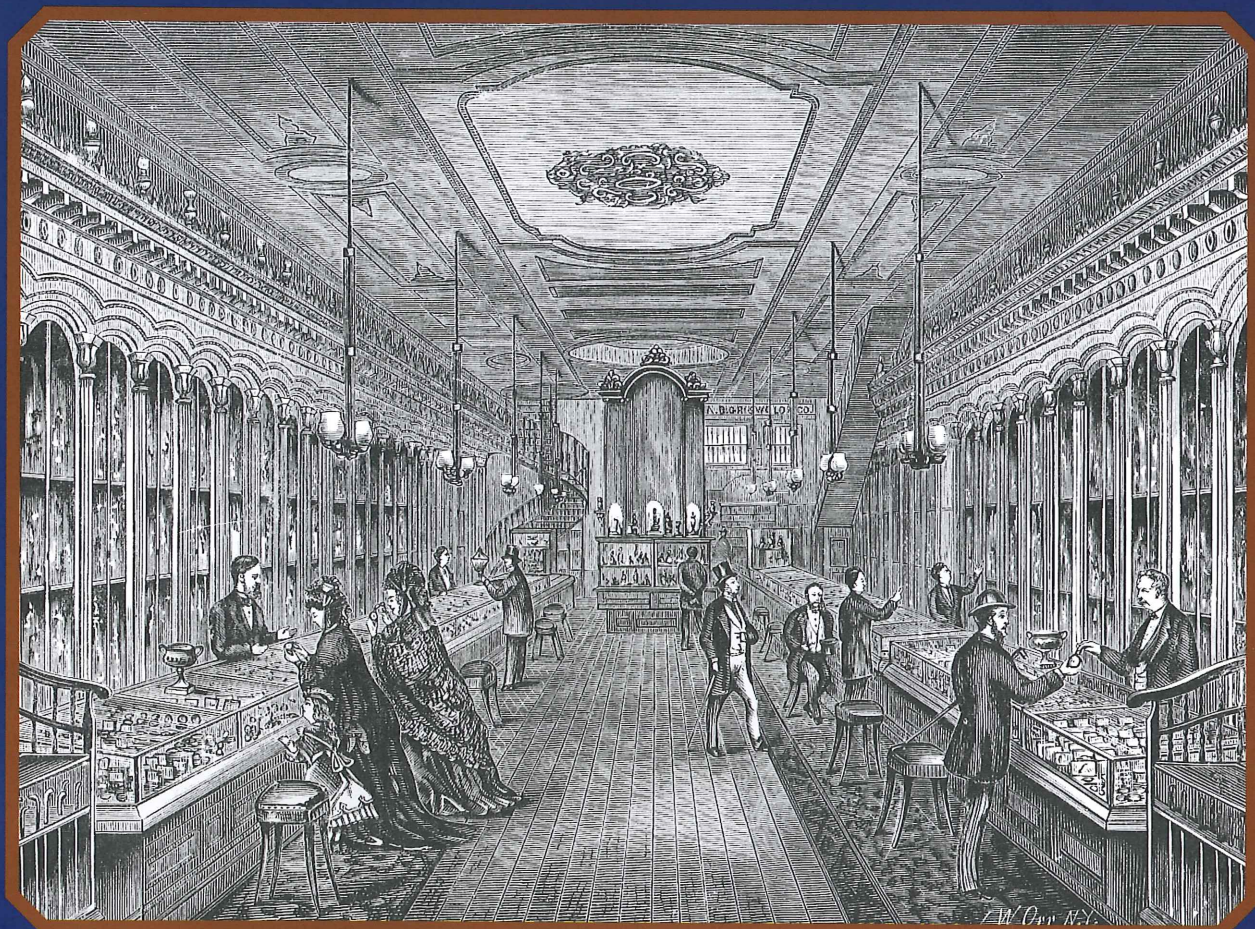


# GOODS OF EVERY DESCRIPTION SHOPPING IN NEW ORLEANS



1825 – 1925



The Historic  
New Orleans  
Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

AN EXHIBITION

SEPTEMBER 23, 2016 –  
APRIL 9, 2017

ADMISSION IS FREE.



JEWELL'S CRESCENT CITY ILLUSTRATED.

D. H. HOLMES,

155 Canal and 15 Bourbon Streets,

NEW ORLEANS.

FOUNDED APRIL 23, 1842.

DIRECT IMPORTATION

OF

Dry Goods.

Dealer in

ALL KINDS OF

American Dry Goods,

AT

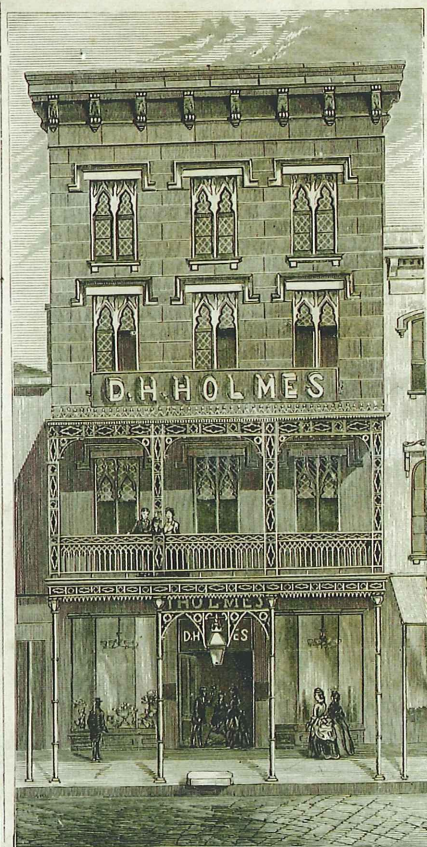
WHOLESALE & RETAIL.

41 RUE DE LE CHIQUIER.

PARIS.

91 CHURCH STREET,

NEW YORK.



D. H. Holmes advertisement; from *Jewell's Crescent City Illustrated*; New Orleans, 1874;  
*The Historic New Orleans Collection*, 1951.41.4

Cover: A. B. Griswold & Co. advertisement (detail); from *Jewell's Crescent City Illustrated*;  
New Orleans, 1874; *The Historic New Orleans Collection*, 1951.41.23

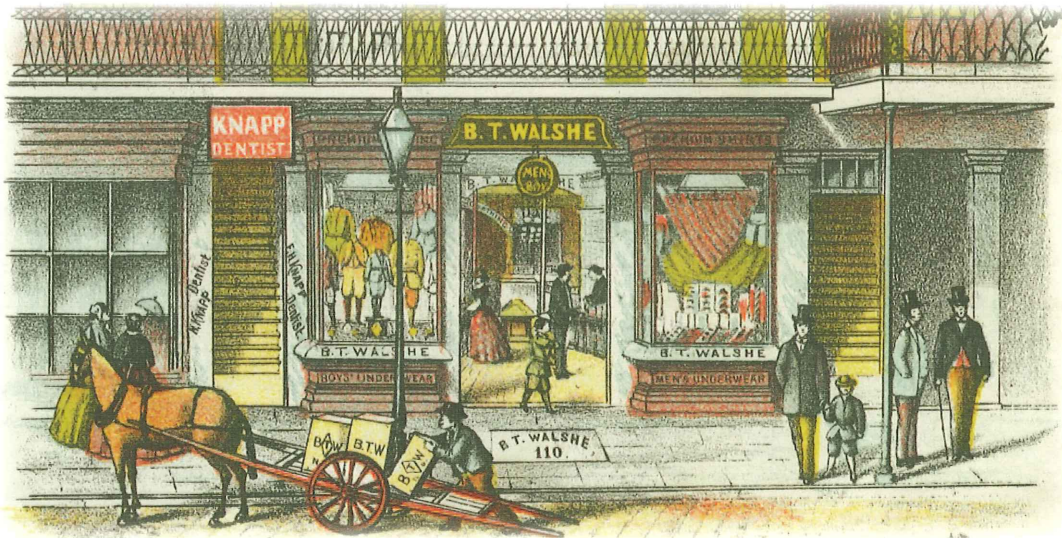


## SHOPWINDOWS



The streets of old New Orleans, like the city streets today, were lined with shopwindows, offering glimpses of fashionable goods for sale from around the world. Swaths of textiles, crates of ceramics, parlor suites, elaborate silver services, and dressed mannequins on display were models of style that customers aspired to copy in their own homes.

The size and purpose of shopwindows gradually expanded over the course of the nineteenth century. Initially, narrow windows provided light and limited display space for craftsmen and direct importers. Silversmiths in the French Quarter displayed their handmade goods next to pieces they purchased on trips to Europe and the Northeast. Early china importers on Chartres and Canal Streets filled their windows with colorful transfer-printed earthenware and sleek porcelain dishes that had just arrived on ships from New York City; Staffordshire, England; and Le Havre, France.



**Details from B. T. Walshe advertisement;** 1870; lithograph by Marie Adrien Persac, draftsman; Benedict Simon, lithographer; *The Historic New Orleans Collection*, 1949.1.28



By mid-century, blocks of windows on Royal Street looked in on furniture stores. Light reflected from huge pier mirrors, silk curtains, and polished rosewood and mahogany furniture. Upholstery fabrics, mirrors, and miscellaneous "fancy goods" were sold to accompany elaborate and highly ornamented furniture in the latest Victorian styles.

After the Civil War, large plate glass shopwindows along Canal Street were dedicated to glittering luxuries. Local newspapers reported on the diamond jewelry, marble statues, regulated clocks, patented pistols, and specialty china and silver services that filled the best windows. Retailers competed with one another to have the most impressive objects on display. When one jeweler displayed a miniature fire engine as a prize for a local fair, another made a true-to-life, silver-and-gold model of one of the mule-drawn streetcars that traveled up and down Canal Street.

**Mule-drawn streetcar model;** between 1865 and 1870; silver, gold; by Zimmermann's (New Orleans); *The Historic New Orleans Collection, acquisition made possible by the Laussat Society, 2015.0464.20*



At the turn of the twentieth century, large department stores became the anchors of the shopping district on Canal Street. They created lifelike tableaux in their windows, complete with mannequins, foliage, and taxidermy animals. Illuminated by electricity instead of sunlight, these windows illustrated the life of luxury that was becoming increasingly affordable. The shopwindows of New Orleans, then as now, were designed to spark viewers' imagination and encourage them to open their purses.

—Lydia Blackmore, *Exhibition Curator*



**Women's fashion display window at D. H. Holmes; 1916;** gelatin silver print by Charles L. Franck Photographers; *The Charles L. Franck Studio Collection at The Historic New Orleans Collection, 1979.325.5*



## FINE AND FANCY: SILVERWARE AND JEWELRY



In the early nineteenth century, there were several silversmiths and goldsmiths, or *orfèvres*, in New Orleans selling silver and jewelry in the French taste to local consumers. Many of these craftsmen, such as Jean-Noel Delarue and Anthony Rasch, were trained in France and made regular trips back across the Atlantic to learn about new trends and to acquire merchandise for their stores. French jewelry, Philadelphia hollowware, and locally made flatware were sold side by side in their shops along Chartres and Royal Streets.

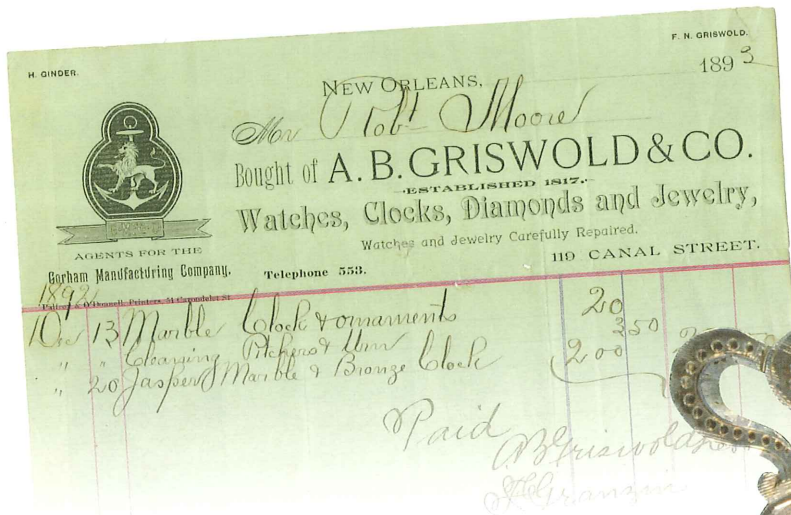
At the same time, retailers specializing in fine and fancy goods were importing coin silver from New York and Sheffield plate from England to sell to city and country shoppers. James N. Hyde was one such retailer. He and his brother-in-law Charles Whiting Goodrich established a retail business that lasted for generations in New Orleans. Opened on Chartres Street by the 1830s and relocated to Canal Street in the 1850s, the business had close ties to New York, where both the Hyde and Goodrich families were based. In addition to receiving regular cargo on ships from New York, Boston, England, and France, the business hired local silversmiths to make fine custom goods for its customers, copying popular designs from



**Watch, detail from E. A. Tyler advertisement;** from *Crescent City Business Directory*, for 1858–59; New Orleans: Price-Current, 1858; *The Historic New Orleans Collection*, gift of William S. Pfaff Jr., 86-538-RL

**Fish slice;** between 1859 and 1863; sterling silver; by Polhamus & Strong (New York); E. A. Tyler, retailer (New Orleans); *The Historic New Orleans Collection*, 1979.373





around the world. Later iterations of Hyde & Goodrich—including A. B. Griswold & Co. and Hausmann's—carried the firm's business practices well into the twentieth century.

Other retailers on Canal Street began as craftsmen and had watchmaking workshops and silver manufactories associated with their stores, but eventually adapted their business practices so that the majority of their sales came from imported fancies. The trained watchmaker E. A. Tyler, for example, expanded his original manufacturing business through importation. For a time, he sold pianos, sheet music, and music boxes in his jewelry store. Eventually, his store grew to rival other major establishments on Canal Street, selling specialty watches, personalized jewelry, and mass-produced silver sets.

By the end of the century, mass-produced silver patterns made by manufactories in the Northeast dominated the silver trade in New Orleans. Many stores, including A. B. Griswold & Co., were agents for such manufacturers. In addition to providing popular silver patterns, stores like M. Scooler's and Hausmann's sold imported fine watches and custom Mardi Gras pins and favors to their New Orleans customers.

**A. B. Griswold & Co. receipt (detail);** 1893; *The Historic New Orleans Collection*, 78-100-L

**1896 Rex pin;** silver; manufactured or retailed by M. Scooler (New Orleans); *The Historic New Orleans Collection*, 1979.254.83



## FANCY AND PLAIN: CERAMICS



In early nineteenth-century New Orleans, cultural identity influenced not only customer tastes in ceramics but also shop locations and product availability. French-speaking dealers on Chartres Street imported fine porcelain from Paris and Limoges to the Creole city. Meanwhile, across the Canal Street "neutral ground," Anglo-American dealers selling English earthenware and sturdy American crockery predominated. These Anglo-American ceramics dealers were among the earliest retailers to set up shop on Canal Street. By 1825, Hill & Henderson, a

business importing English earthenware, was established at 14 Canal Street. The firm announced its goods as they landed in port on ships laden with hundreds of crates of ceramics for "city or country dealers." The business, which went through several iterations as partners passed away or branched out in business on their own, was an agent for the Davenport Pottery in Staffordshire, England, and also sold glassware, silver plate, and other tableware imported from England and Europe. Hill & Henderson became Henderson & Gaines by 1836. The latter moved the business from 14 Canal Street to 45 Canal Street after a fire destroyed the original store.



**Ewer and washbasin, detail from Samuel E. Moore advertisement;** from *Cohen's New Orleans and Lafayette Directory*; New Orleans: Daily Delta, 1852; *The Historic New Orleans Collection*, gift of Boyd Cruise and Harold Schilke, 57-38-L.3

**Dinner plate, Chinese Pastime pattern;** between 1822 and 1834; earthenware; by Davenport Pottery (Staffordshire, England); Hill & Henderson, retailer (New Orleans); *The Historic New Orleans Collection*, 1976.56



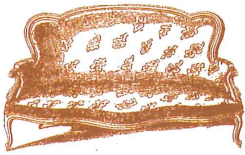
As the nineteenth century progressed, the passion for French porcelain superseded cultural identities, and the delicate decorated whitewares were increasingly available in china emporiums on Canal Street and beyond. John Gauche, a native of Alsace-Lorraine, started a china business in the French Quarter but moved it across Canal Street to Lafayette Square after the Civil War. His sons continued to expand the business, which eventually filled most of the elaborate Moresque Building in the American Sector.

French and English potteries increased their output throughout the nineteenth century, allowing imported ceramics to sell for lower and lower prices in New Orleans. Ephraim Offner established his "China Palace" on Canal Street, offering crockery, glassware, earthenware, stoneware, and porcelain at "cheaper than the cheapest" prices. His store was filled from floor to ceiling and from the front windows to the back wall with tea sets, dinner sets, fish plates, dessert sets, vases, statues, and chamber pots in all types of ceramics and available to shoppers at any price point. In the 1880s, Offner was an official dealer of porcelain produced by Haviland & Co. of Limoges. He even displayed an elaborate game service bearing the pattern Haviland custom designed for President Rutherford B. Hayes, featuring different painted images of wild animals on each piece.

**Postcard depicting interior of E. Offner's;** ca. 1910; *The Historic New Orleans Collection*, gift of Charles L. Mackie, 1981.317

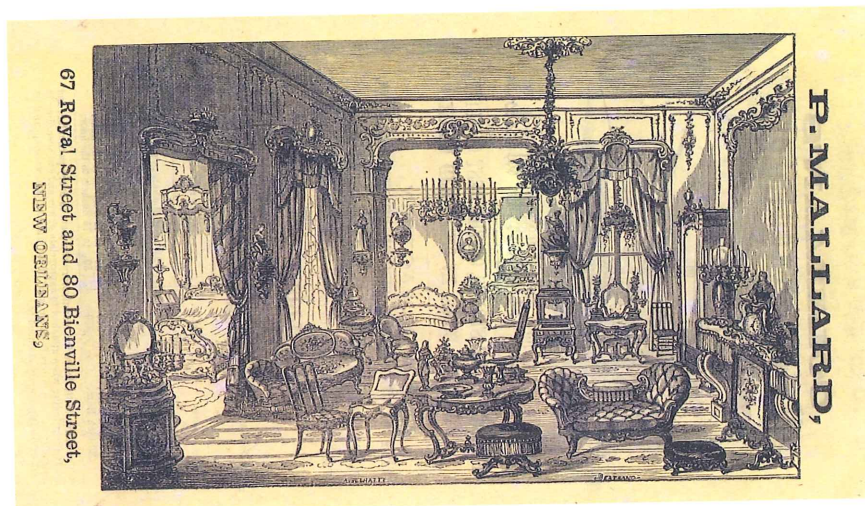


## FURNITURE ROW



Since the founding of New Orleans, imported furniture has been available alongside locally made furniture. François Seignouret, one of the best-known early furniture makers in the city, had a workshop of cabinetmakers who created fashionable pieces, but he also received regular shipments of furniture from New York to fill his shop on Royal Street (just across the street from this museum). Other furniture makers followed Seignouret's model, and soon the majority of the furniture sold in New Orleans arrived on steamships and railroads from distant manufacturers.

Another well-known name in New Orleans furniture is that of Prudent Mallard. Mallard had a store on Royal Street, where he sold furniture, upholstery, and "fancy goods." Despite his label, which stated that the furniture was "manufactured by P. Mallard," almost none of the pieces sold at his Fancy Furnishing Warehouse were made in the city. Mallard employed a team of workmen who assembled and upholstered fine beds imported from Massachusetts, parlor suites from New York, and sideboards from France.



**Sofa, detail from Prudent Mallard advertisement;** from *Cohen's New Orleans and Lafayette Directory*; New Orleans: Daily Delta, 1852; *The Historic New Orleans Collection*, 58-100-L

**Prudent Mallard advertisement;** from *De Bow's Review*; New Orleans: J. D. B. De Bow, 1856; *The Historic New Orleans Collection*, 79-53-L



While Mallard was solely a retailer, his competitor William McCracken manufactured furniture as well as importing it for the Royal Street store he ran with his brothers. The McCrackens advertised furniture "manufactured to order" but were also responsible for a large portion of the imported domestic furniture in New Orleans. In 1867 they received twenty-seven cases of beds from a Massachusetts manufacturer. By the 1880s, the McCrackens had set up a factory several blocks away from their retail store where they produced "office and bank furniture."

Seignouret, Mallard, and the McCrackens were in good company on Royal Street, which had been designated Furniture Row by the mid-nineteenth century. When a fire burned down several buildings on Royal between Customhouse (now Iberville) and Bienville Streets on August 9, 1860, eight of the ten businesses affected were furniture stores. C. Boye, William McCracken, Henry Siebrecht, and other furniture retailers on the block lost over \$85,000 of goods in the blaze. Within a few months, the damaged businesses had received shipments on steamboats from New York, Boston, and Cincinnati, refilling their reconstructed warerooms with pieces by C. Lee, Belter, Meeks, Mitchell & Rammelsberg, and other fashionable furniture manufacturers.

**Armchair from parlor at Stanton Hall, Natchez, MS;** between 1857 and 1859; European walnut, brass, modern silk brocade; possibly manufactured in Europe; Henry Siebrecht, retailer (New Orleans); courtesy of the Pilgrimage Garden Club, Board of Directors, Stanton Hall

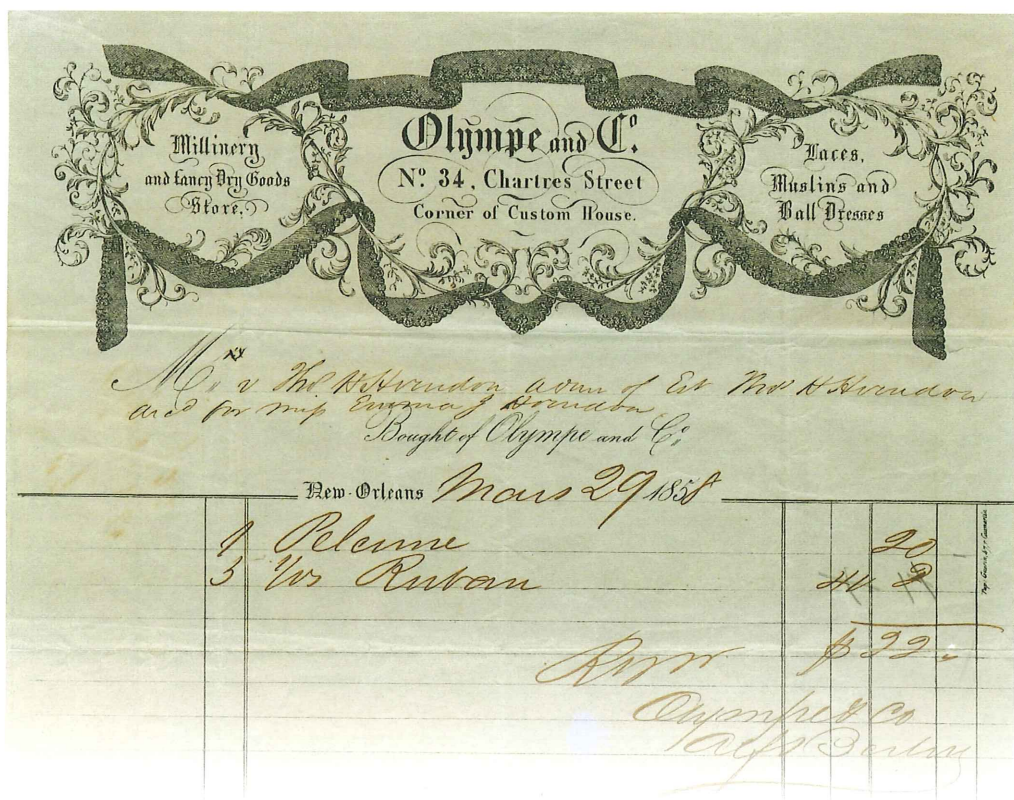
**Center table;** ca. 1861; rosewood, marble, brass; manufactured or retailed by William McCracken (New Orleans); *The Historic New Orleans Collection, acquisition made possible by the Clarisse Claiborne Grima Fund, 2011.0386*



## CLOTHIERS AND FURNISHERS

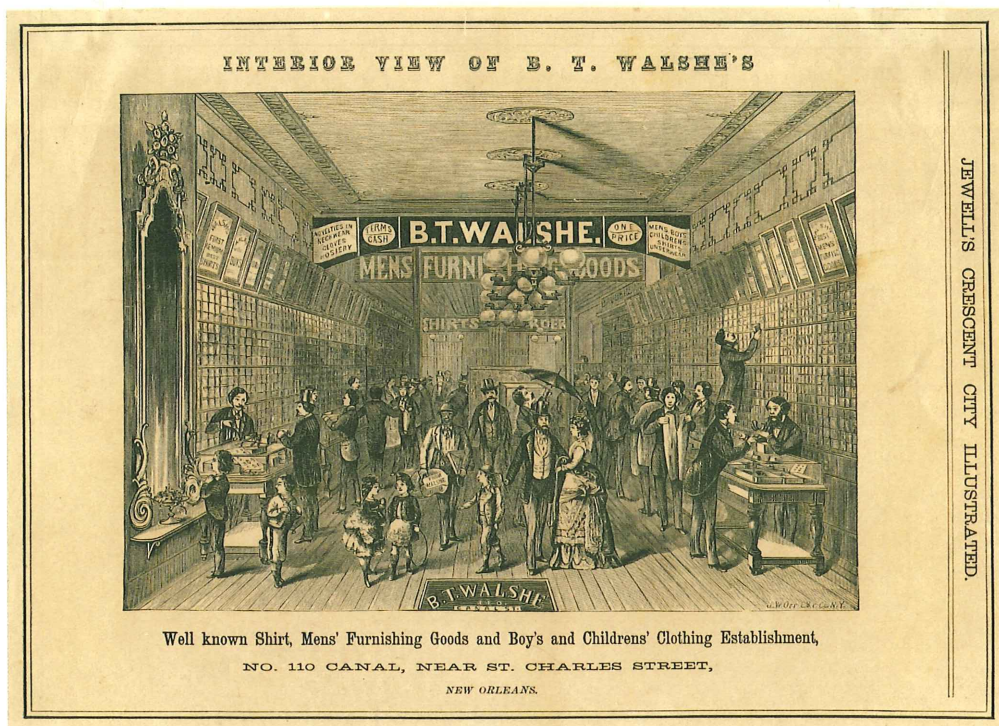


By the mid-nineteenth century, people could purchase ready-made or custom clothes from clothiers, tailors, and merchants throughout New Orleans. For women, the most fashionable shop was Madame Olympe's at 34 Chartres Street, later on Canal Street. Madame Olympe Boisse, the shop's proprietor, imported the latest fashions directly from ateliers in Paris and was one of the first American dressmakers to apply her own label to the clothes she sold. Dry goods stores, importers, and other modistes (makers and purveyors of fashionable women's hats and dresses) also sold fine fabrics to be made into elaborate women's dresses.



**Gloves, detail from Madame Olympe's advertisement;** from the *New Orleans Daily Picayune*, March 13, 1853; from *America's Historical Newspapers*

**Olympe and Co. receipt (detail); 1858; *The Historic New Orleans Collection*, 82-48-L.10**

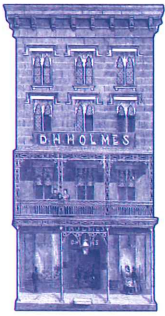


Clothiers and furnishers, such as D. Mercier's Sons and B. T. Walshe, sold a full line of men's and boy's clothing. Imported textiles, shirts made to order, underwear, hats, and shoes were available at all price points. For more formal affairs, elite firms, such as Terry & Juden, specialized in custom monogrammed shirts, linen suits, and imported elegant hats.

**B. T. Walshe advertisement;** from *Jewell's Crescent City Illustrated*; New Orleans, 1874; *The Historic New Orleans Collection*, 1951.41.24

**D. Mercier's Sons sign;** ca. 1880; brass; by Levy Co. (New York); *The Historic New Orleans Collection*, bequest of Boyd Cruise, 1989.79.225





## DEPARTMENT STORES

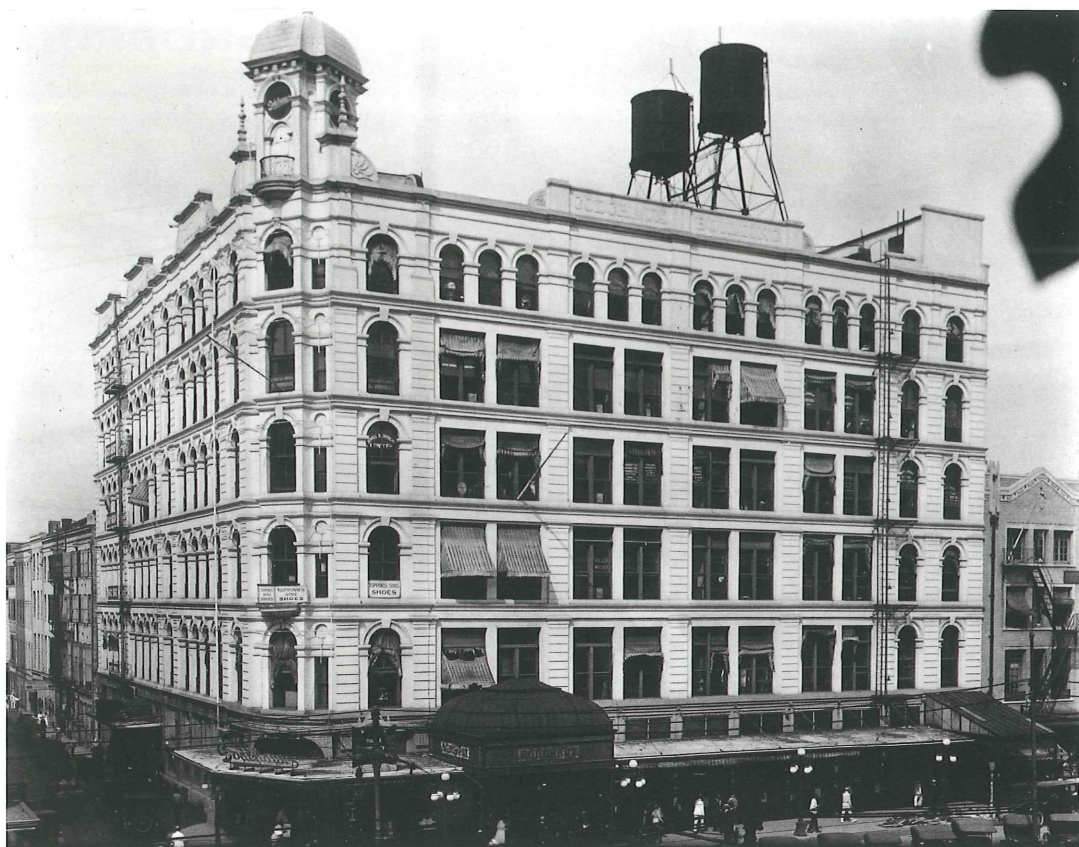
Some of the dry goods stores and clothiers that got their start before the Civil War had expanded by the end of the nineteenth century to become grand department stores dominating the skyline of Canal Street. Daniel Henry Holmes opened a dry goods store on Chartres Street in the early 1840s. Among the fine textiles and imported dry goods he advertised were "negro blankets" and other rough textiles for plantation owners to use in housing and clothing enslaved people. In 1849 Holmes moved his store, D. H. Holmes, to Canal Street, where it steadily expanded in real estate and merchandise, becoming one of the most popular department stores in the city in the twentieth century.



**D. H. Holmes department store, detail from advertisement;** from *Jewell's Crescent City Illustrated*; New Orleans, 1874; *The Historic New Orleans Collection*, 1951.41.4

**Women's fashion display window at D. H. Holmes;** 1916; gelatin silver print by Charles L. Franck Photographers; *The Charles L. Franck Studio Collection at The Historic New Orleans Collection*, 1979.325.1

Opposite: **Godchaux's, 527–37 Canal Street;** between 1920 and 1923; gelatin silver print by Charles L. Franck Photographers; *The Charles L. Franck Studio Collection at The Historic New Orleans Collection*, 1979.325.1642



Similarly, Leon Godchaux got his start selling dry goods from a peddler's cart by the 1840s. By the 1860s, he had a thriving furnishings store, Godchaux's, selling ready-made clothing for men, youths, and boys, the profits from which had allowed him to purchase a prosperous sugar plantation. In 1892 Godchaux's built a new "skyscraper-style" men's furnishing store at the corner of Canal and Chartres Streets and soon began expanding its merchandise to include women's clothing and household goods.

In 1897 S. J. Schwartz, with help from his father-in-law Isidore Newman, expanded his dry goods business into a grand, new building built on property owned by the Mercier family. The Maison Blanche was one of the first purpose-built department stores in New Orleans, with five stories divided into departments, including leather goods, jewelry, stationery, ladies' clothing, men's furnishings, toys, upholstery, and "bric-a-brac." That building was demolished in 1906 to make way for an even more impressive edifice of retail splendor. Department stores reached their heyday by the mid-twentieth century. Most were shuttered by the 1980s. The second Maison Blanche building still stands and is now part of the Ritz-Carlton hotel.



## THE LEGACY OF SHOPPING



Furniture Row on Royal Street evolved into an antiques district by the turn of the twentieth century. Among the earliest antiques stores in New Orleans was Waldhorn's, established by Moise Waldhorn at the corner of Royal and Conti Streets. Waldhorn immigrated to New Orleans from Alsace, France, during the Franco-Prussian War and opened a pawnshop, the People's Loan Office, at the Royal and Conti location in 1881. The pawnshop took in furniture from families that were still suffering in the wake of the Civil War, and by the turn of the century, Waldhorn published an advertising pamphlet entitled *Antiques: A Rare Collection from Old Creole Families*. Waldhorn's was in operation on Royal Street for almost 135 years, joining with Adler's, a jewelry store with a history almost as long, to form Waldhorn & Adler's in the late twentieth century.



Typographic ornament, detail from M. Waldhorn trade card; ca. 1895; *The Historic New Orleans Collection*, 56-12-L

*Antiques: A Rare Collection from Old Creole Families*; New Orleans: Boudousquie Print, between 1905 and 1910; *The Historic New Orleans Collection*, 88-495-RL



One block down from Waldhorn's, William Feldman established Feldman's Antique Emporium in 1898. Feldman was a Hungarian immigrant who got his start selling feathers for mattresses from a horse-drawn wagon. The feather-mattress business evolved into a secondhand furniture store at the corner of Royal and St. Louis Streets. Soon, Feldman started a workshop where he could fix up old furniture and make reproductions to sell with his antiques. His antiques store is still in operation, now in the fourth generation, under the name James H. Cohen & Sons.

Connections among the antiques stores on Royal Street were and are many: one of Feldman's cabinetmakers was Bernard Manheim, another eastern European immigrant, who eventually started his own antiques store on the block, now managed by his granddaughter Ida Manheim. The Feldman family was connected by marriage to the Rau family, which started its antiques store on Royal Street in 1912, where it can be found today.

Another long-running antiques store on Royal Street established before 1900 was Keil's. Hermina Keil, who had emigrated from Alsace-Lorraine to Louisiana as a child, opened a secondhand furniture store at 437 Royal Street in 1899. Keil became an expert in American furniture and silver, often reselling the same furniture that had been sold a generation earlier by Seignouret, Mallard, and other furniture retailers on Royal Street. In the second generation of her store, the focus shifted to fine French and European furniture. At present, Keil's grandchildren and great-grandchildren operate three antiques stores—Keil's, Moss, and Royal Antiques—on the same street where she began her business.

The antiques stores in New Orleans carried on the legacy of retail and shopping established by earlier retailers. To meet local demands, they imported antiques from Europe and the Northeast, selling them alongside the pieces that had been passed through generations after having been purchased originally on the shopping thoroughfares of old New Orleans.

**B. Manheim Antiques sign;** ca. 1919; iron, gilding; by Smith the Sign Man (New Orleans); *The Historic New Orleans Collection*, 2016.0089



### Acknowledgments

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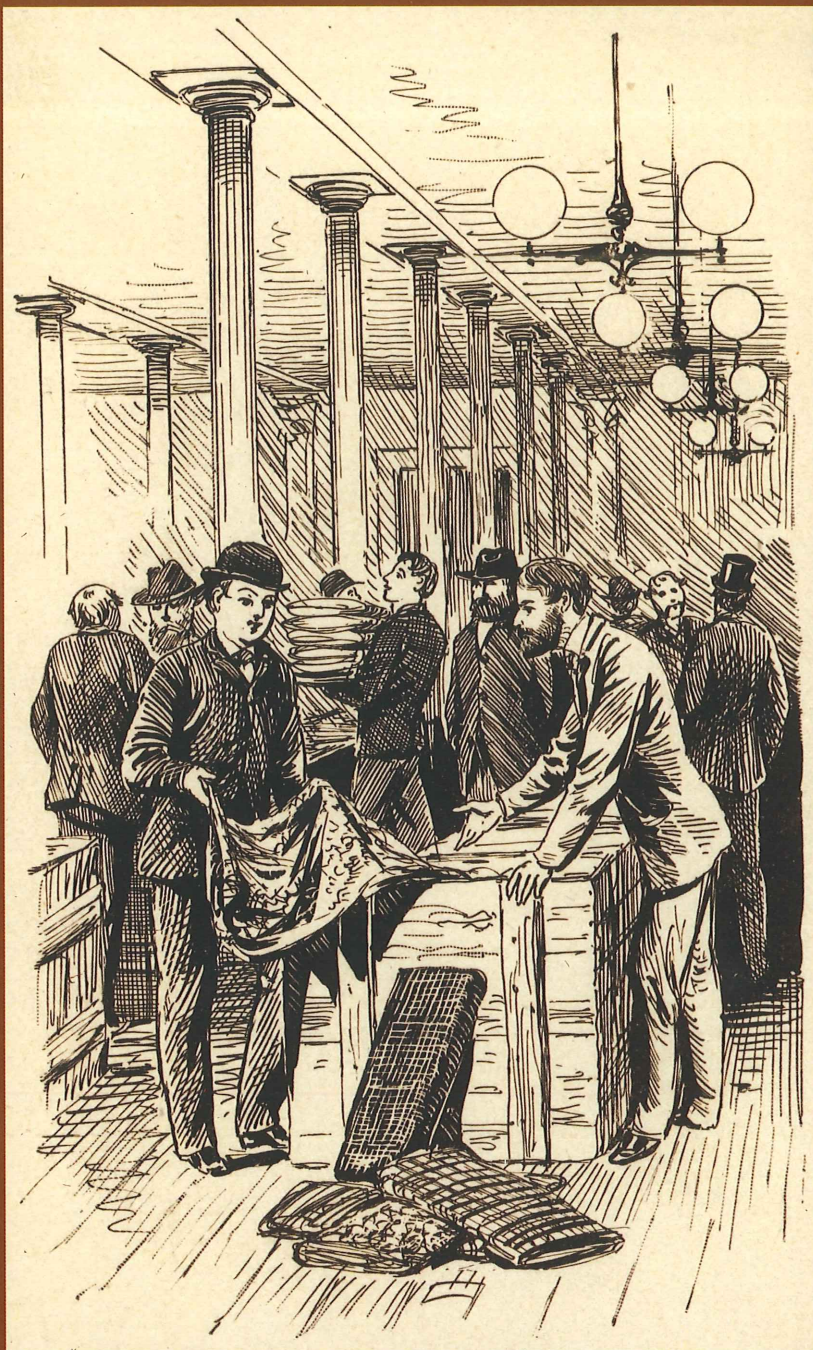
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**Fabric shopping;** between 1860 and 1899; wood engraving by Alfred Rudolph Waud; *The Historic New Orleans Collection*, 1977.137.18.540





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